

DISENCHANTED

The Budd Schulberg-Harvey Breit melerdramer has lasted two months and will probably be around for a while. That the critics failed to gang up on it and chase it out of New York is criminal. It is a very bad play with nary a saving grace.

As a portrait of F it is a travesty. The Manley Halliday on view at the Coronet Theatre is a bore. Jason Robards, Jr. offers a tiresome has-been whom it is difficult to imagine as an ever-was.

Even if we ignore the F association and accept Mr. Schulberg's story that Halliday is not meant to be F, it is still a rotten play: the hero is unsympathetic; the flashbacks are dreary; and the action has only a morbid inexorability. Two good episodes were cut on the road. Rosemary Harris's Jere is a gravel-voiced nuisance given to saying things like, "In the night, Manley, in the night."

Boycott it.

LIBRARY ACQUISITION

David Randall, Rare Book Librarian, Indiana University, reports: "From various sources. . . we secured a complete set, mostly in dust wrappers, of the works of F. With the latter lot were some letters and fragmentary manuscripts material of VEG and numerous notes, revisions, etc. of. . .LT."

FROM ROMANCE TO RITUAL

T. S. Eliot's admiration for GG is well known, and its resemblance to "The Waste Land" has been well demonstrated (L. Trilling, *THE LIBERAL IMAGINATION* [Anchor Books, 1957], p. 243; J. W. Bickness, "The Waste Land of F," *VQR*, XXX [1954], 556-563). I wish to query if a further resemblance is not F's treatment of noses. The Buchanans' butler and chauffeur are said, banteringly, to have had their noses affected; Dr. Eckleburg, the god of the modern waste land, has a "non-existent nose"; one of Gatsby's guests mentioned in the catalogue "had his nose shot off in the war," and another Daisy refers to as having a "sort of blue nose." Are these references to defective noses, certainly not haphazard, castration symbols which further develop the theme of the sterile modern world? Is it overly subtle to see in Wolfsheim's vigorous, prominent nose ("his tragic nose was trembling"; "the hair in his nostrils quivered") the opposite quality indicated?

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BIBLIOGRAPHICAL NOTE

The key to the new Scribner code is that the first letter indicates the number of times the plates have been used (i.e., impression); the set of numbers indicates date; and the final letter indicates the printing plant where the job was done. Thus, the notation in the Student's Edition of GG, A-8.57 [C], means first impression, Aug. 1957, printed by a firm designated as C.

The editor is working on a study of the manuscripts of TITN and would welcome information.

CHECKLIST

Anon., "The Spell of F Grows Stronger," *LIFE*, XLVI (Feb. 16, 1959), 85-86, 88.

Embler, Weller, "F and the Future," *CHIMERA*, IV, 1 (Autumn 1945), 48-55—a neglected perceptive essay.

Hindus, Milton, "The Great F," *NEW LEADER*, XLI, 20 (May 19, 1958)—a review of AOAA.

Katcher, Leo, *THE BIG BANKROLL*, Harper (1959)—biography of Arnold Rothstein, who served as model for Wolfsheim.

Leslie, Shane, "Memories of F," TLS (Nov. 21, 1958), 673.

Parker, Dorothy, ESQUIRE, LI, 2 (Feb. 1959), 18—unfriendly review of INFIDEL.

Wilson, Edmund, "Sheilah Graham and F," NEW YORKER, XXIV (Jan. 24, 1959), 107-116—friendly review of INFIDEL.

Recording: "The Jazz Age of F," Riverside 7013, readings by Franchot Tone from GG, TSOP, CU—clumsy.

Forthcoming: Taylor, Dwight, JOY RIDE, Putnam's (April 1959)—memories of the '20s. A chapter on F will appear in the April issue of HARPER'S.

GG (The Play)

A typescript of Owen Davis' dramatization of GG is available at the Library of Congress.

MORE GG

The novel has been included in the Princeton University Library exhibition of "One Hundred Notable American Books."

F NEEDS

By now it should be clear that almost everything F wrote evidences his beautiful talent, but a good deal of interesting and valuable material is still unavailable or is buried in back-number periodicals.

Item: we need a full edition of his letters, one such as Elizabeth Nowell made for Wolfe. The Signourney Fay correspondence merits special attention.

Item: we need a collection of his book reviews and essays.

Item: we need a volume of his NASSAU LIT and TRIANGLE CLUB work. Princeton might well undertake this.

Item: we still need a big collection of his stories. Malcolm Cowley's job is fine, as far as it goes; but F wrote 160 stories, of which some very readable ones are uncollected. These include things every bit as good as some of the Hemingway 49.

Item: we recommend that Scribner's undertake an edition of the collected works. If Bodley Head considers the project worthwhile, why not his own publisher?

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